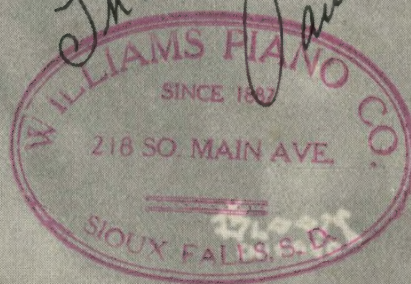


Wondering Why





*Thank fully Yours
Paul Ash*



Words and Music by PAUL ASH, TOMMIE MALIE and JIMMIE STEIGER

WITH  UKE
ARRANGEMENT

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303~SHUBERT RIALTO THEATRE~ST. LOUIS, U. S. A.



The Big Sensational Waltz Hit "What Did I Do To You"

By Benny Davis and Larry Conley

HERE IS PART OF THE CHORUS—

4

CHORUS

a tempo

What did I do to you, Why do you feel so blue,

Who've you been list'ning to I wish that I knew Re-mem-ber your lit-tle

vow, Why should you break it now, What did I do, Oh

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Shubert Rialto Theatre Bldg.

Saint Louis, U. S. A.

Wondering Why.

3

Piano Tune Uke. in C

G C E A

By TOMMY MALIE,
PAUL ASH
& JIMMY STEIGER
A Rube Bennett Arrangement

Moderato

The piano introduction consists of two systems of music. The first system is marked with a forte *f* dynamic and features a melody in the right hand with eighth and sixteenth notes, and a bass line in the left hand with quarter notes. The second system continues the melody and includes a section marked *fz* (forzando) and another marked *p* (piano) with the instruction "Till ready" above it.

VOICE

The first vocal entry is on a single staff with guitar chord diagrams above it. The lyrics are: "My mind's wan-der-ing, Days of pon-der-ing, Put a kink in my brain, You'll ad-mit it's tough, And it's kind-a rough, When you're left all a-lone,". The piano accompaniment below is marked *p* (piano).

The second vocal entry is on a single staff with guitar chord diagrams above it. The lyrics are: "Tho' I've tried a-bit, To snap out of it, I start in a-gain, Not a sin-gle one, Who will share your fun, That's just why I moan,". The piano accompaniment below continues with the same *p* (piano) dynamic.

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CHORUS

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The piano part features a consistent rhythmic pattern in the right hand, often with triplets, and a more active bass line. Dynamics include *mp* (mezzo-piano) and *f* (forte). Chord symbols are provided above the vocal line for each measure. The lyrics are written below the vocal line.

Won-der-ing why, I'm al-ways lone - some,

Won-der-ing why, I'm al-ways blue,

Won-der-ing why, I'm by my own - some,

Don't know a soul, To cof-fee and roll, Un-less they're too young or else too old,

No one to say, _____ Hel-lo, how are you? _____

The first system of the musical score for 'Wondering why'. It features a vocal melody line with lyrics and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. Above the vocal line, there are four chord diagrams. The lyrics are 'No one to say, _____ Hel-lo, how are you? _____'.

Both night and day, _____ They pass me by, _____

The second system of the musical score. It continues the vocal melody and piano accompaniment. Above the vocal line, there are two chord diagrams. The lyrics are 'Both night and day, _____ They pass me by, _____'.

I have no-bod-y to love me, 'Cep-tin the angels a - bove me, Won-der-ing why,
Peo-ple who love me there's doz - ens, But they're all Uncles and Cous - ins,

The third system of the musical score. It continues the vocal melody and piano accompaniment. Above the vocal line, there are five chord diagrams. The lyrics are 'I have no-bod-y to love me, 'Cep-tin the angels a - bove me, Won-der-ing why, Peo-ple who love me there's doz - ens, But they're all Uncles and Cous - ins,'.

I'm won-der-ing why, _____ why. _____

The fourth system of the musical score, which is the final system on this page. It includes first and second endings for the vocal melody. The piano accompaniment features dynamic markings: *f* (forte) and *fz* (forzando). Above the vocal line, there are four chord diagrams. The lyrics are 'I'm won-der-ing why, _____ why. _____'.

A HIT!

A HIT!

**The Catchiest Melody!
The Cleverest Words!**

"A LITTLE BIT BAD"

By Benny Davis, Larry Conley and Al. Eldridge

CHORUS

The musical score is written for voice and piano. It consists of three systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). Above the vocal line, guitar chords are indicated with diagrams: G7, G7, and C in the first system; G7 and C in the second system; and C7, C, and G in the third system. The piano accompaniment includes dynamic markings such as *p-f* and *f*. The lyrics are written below the vocal line.

lit-tle bit bad, a lit-tle bit bad I don't mean an-y-thing wrong

A lit-tle lov-in' now and then Tho' I shouldn't, still who wouldn't, A wee lit-tle kiss, means

o-ceans of bliss When you've been good for so long Oh is-n't it a shame and a

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